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ABSTRACT

This resource guide provides information and tools that introduce arts teachers to conflict resolution skills and processes. The guide also contains various arts-based exercises that can be used to introduce conflict resolution concepts to young people in the classroom. These exercises serve merely as a starting point; arts teachers are encouraged to develop their own activities that will work best within the settings in which they teach. Because this guide wad developed after four years of the Partnership's initiative to integrate conflict resolution into arts programs, it contains descriptions of how arts organizations have integrated conflict resolution into their work with youth, schools, and other community organizations. (Author)

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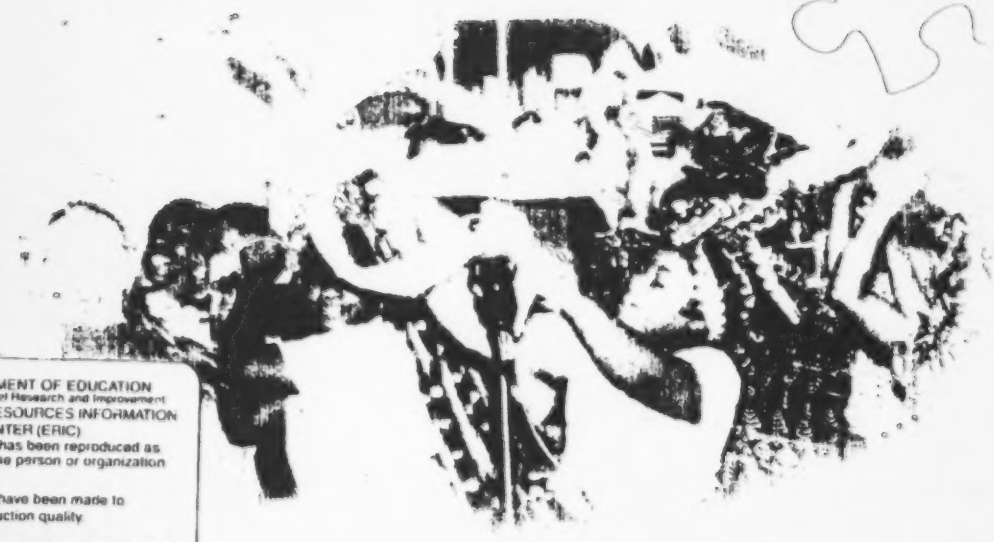
The Art in Peacemaking

A Guide to Integrating Conflict Resolution Education Into Youth Arts Programs



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The Art in Peacemaking

A Guide to Integrating Conflict Resolution Education Into Youth Arts Programs

Russell Brunson, Zephryn Conte and Shelley Masar
for the National Center for Conflict Resolution Education

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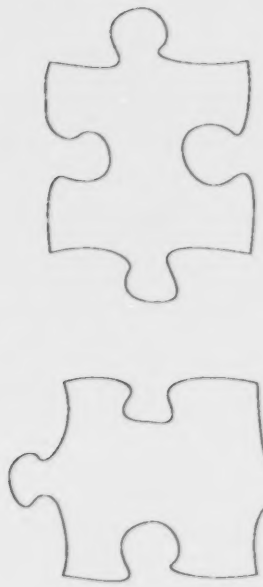
OJJDP

NCCRE



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The National Center for Conflict Resolution Education was created in 1997 by the Office of Juvenile Justice and Delinquency Prevention, the Safe and Drug-Free Schools Program, and the Illinois State Bar Association to provide conflict resolution education training and technical assistance in schools; juvenile justice arenas and youth service organizations. The Center's mission is to create a generation of individuals who possess the skills of constructive, creative conflict resolution and provide hope for a less violent culture.

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INTRODUCTION

The Arts and Conflict Resolution – A Natural Match

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The Art in Peacemaking: An Initiative of the Partnership for Conflict Resolution in the Arts

This guide was created to give arts teachers working in after-school programs a set of tools to help youth from the age of eight to eighteen manage these disputes they face on a daily basis.

Young people bring many challenges and sensitive issues with them when they enter community arts programs. Often these challenges exist as disputes young people face with each other. With the help of artists, youth have the opportunity to address many of these issues in imaginative ways. This guide was created to give arts teachers[1] working in after-school programs a set of tools to help youth from the age of eight to eighteen manage these disputes they face on a daily basis.

Arts-based education programs are in an excellent position to provide young people with skills that enable them to address conflicts while also encouraging them to express themselves creatively, work with positive role models, and discuss their experiences through the arts. Community arts programs can build on this foundation and help young people manage their disputes by incorporating conflict resolution education into their programming. Conflict resolution helps create a safe environment in which to learn, and provides youth and arts teachers with life skills that can be used in all facets of their lives.

The Partnership for Conflict Resolution Education in the Arts (the Partnership) was created as an initiative to capitalize on the strengths of arts programs and conflict resolution education. The Partnership is a national leadership initiative of the National Endowment for the Arts (NEA) and the Office of Juvenile Justice and Delinquency Prevention (OJJDP) of the U.S. Department of Justice. Together with the National Center for Conflict Resolution Education (NCCRE), the Partnership has developed this resource guide for arts programs that work with youth.

The objectives of the Partnership are twofold: to advance the principles of conflict resolution education, and to help develop conflict resolution education programs within arts-based youth programs. Arts-based organizations benefit from such training by being able to provide youth with a program that helps build self-respect, respect of differences, and social responsibility, while also providing them skills and processes that help peacefully manage conflicts. Arts organizations already lay a foundation for peaceful conflict resolution by creating a safe environment that encourages the active and open expression of ideas. The Partnership seeks to build on this foundation by providing arts-based programs a collaborative framework to resolve conflicts peaceably.

This resource guide provides information and tools that introduce arts teachers to conflict resolution skills and processes. The guide also contains various arts-based exercises that can be used to introduce conflict resolution concepts to young people in the classroom. These exercises serve merely as a starting point; arts teachers are encouraged to develop their own activities that will work best within the settings in which they teach. Because this guide was developed after four years of the Partnership's initiative to integrate conflict resolution into arts programs, it contains descriptions of how arts organizations have integrated conflict resolution into their work with youth, schools, and other community organizations.

[1] Please note the term arts teacher in this guide refers to artists, teachers, and group administrators.

The Strength of Arts Programs

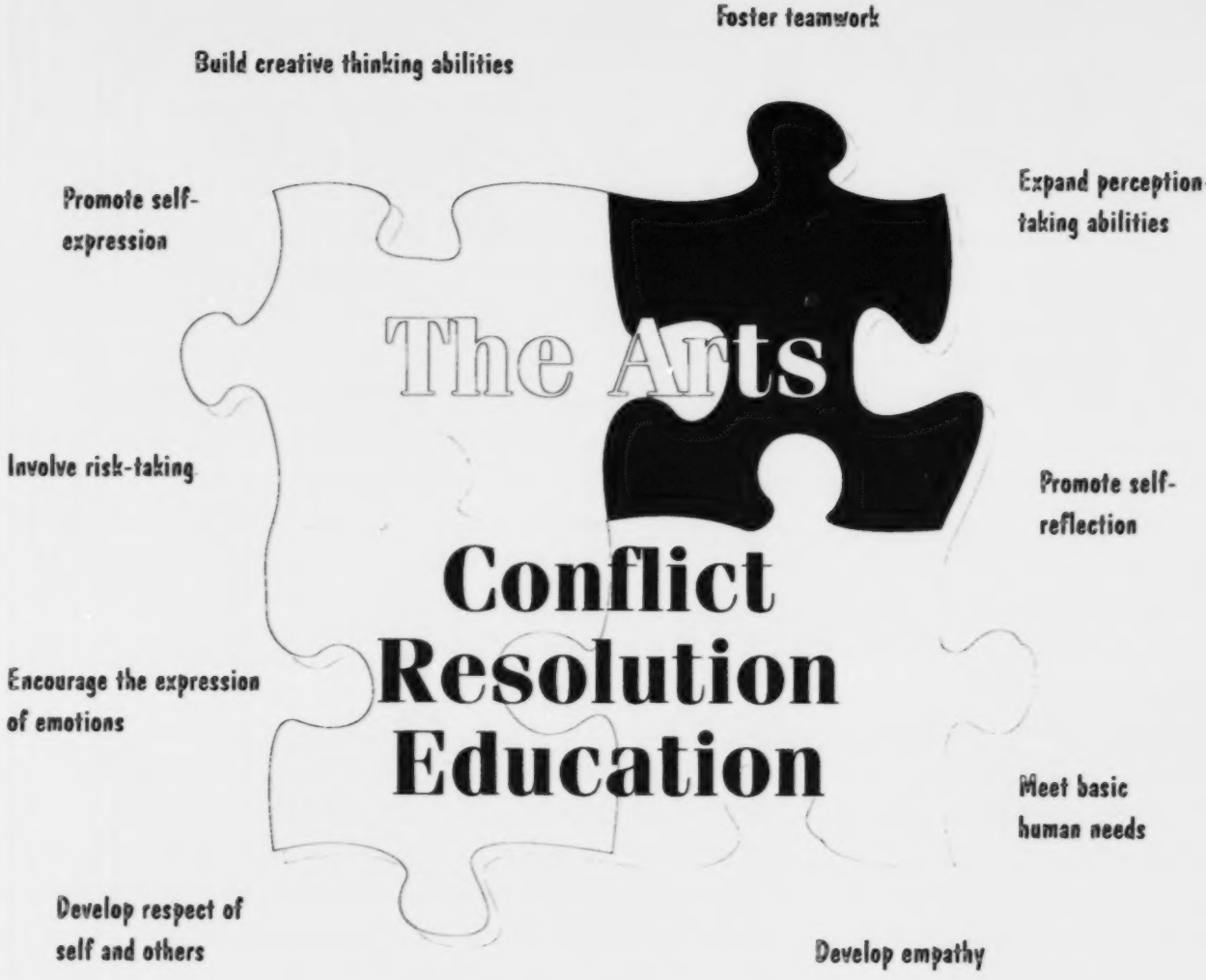
The pairing of conflict resolution education specifically with arts programs is supported by research on the values and best practices of successful community arts programs. Research by Shirley Brice Heath, Professor of English and Education at Stanford University, has found that youth who are engaged in ongoing arts programs showed improvement in attitude toward school, self-respect, self-efficacy, positive peer associations, and resistance to peer pressure. Youth in art programs that met several times a week, for several hours a session, over a year's time also had fewer court referrals. If they were involved in the court, it was for less serious offences.

Brice Heath's *Living the Arts Through Language and Learning: A Report on Community-Based Youth Organizations* (co-authored with Elizabeth Soep and Adelma Roach) found that successful arts programs work because they:

> Base their existence on the resourcefulness, energy and imagination of young people and provide these future community builders with practice in ways of being and habits of thinking essential in the arts. It is not surprising that these ways and habits carry over. Given the amount of practice, reflection and intense engagement as well as group support these programs provide.

Brice Heath summarizes the artistic goals of youth arts programs as "excellence in performance with community youth support." She summarizes the ethos of community arts programs as one of "respect, responsibility, and relevance." The most effective of them have a management framework that includes community connection, and commitment." She distinguishes them as uniquely positive: "Programs that focus on problems such as delinquency, school failure, drug use, pregnancy, vandalism, and crime don't recognize positives." One of the most important outcomes of participation in arts programs is that they demand that the youth find ways to channel anger and aggression, skills that they can utilize in any setting throughout their lives.

Youth arts programs are uniquely positioned to introduce conflict resolution skills because they already encourage positive communication and creative thinking skills with their youth. Arts programs can help develop these skills by having young people use them as resources to manage the many conflicts they face both in and outside of the classroom and arts program setting.



Conflict resolution education and the arts share many qualities, and fit together like pieces of a puzzle. When taught together, the lessons of both fields reinforce each other, resulting in better relationships between arts teachers, youth, and communities. Both conflict resolution education and the arts are large pieces used to help build a healthier community.

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The Arts and Conflict Resolution: A Natural Match

When asked to suggest ways the arts supports peacemaking, arts teachers responded:

I help middle school kids with their portfolios. In the critiquing we share our work with each other and begin to realize how unique everyone's perception really is. This recognition comes into how we deal with each other. —Ben, arts teacher

I think art is a universal language through which we can discover each other. —Aniece Novak, printmaker/teacher

My photographs and films are my personal mode of expression. They bring me inner peace. Seeing other's work and self-expression brings peace to the group. —Julie, photographer/filmmaker/teacher

Artists and researchers are increasingly articulate about why art programs are so empowering for young people. They refer to the fundamental values of the art-making experience: trust, risk-taking, respect for process, principled critique, and pride in a finished product. With the support of professional artists who help them stay focused on the process and product, young people learn to express themselves and their situations. In so doing they develop new ways of seeing, a broader perception, and the patience and skill to coordinate work toward production and performance. They experience positive motivation, intense self-discipline, confidence, and perseverance.

Brice Heath's *Report on Community-Based Youth Organizations* stresses the role of risk in arts programs:

> The glue of it all is risk within a safe place. Stakes are high and the demand level bordering on the extraordinary. Risk is the key element of the arts. Going on stage, taking a paintbrush, going out with a camera. The [young people] must go out before drama critics, and face competitions. Nobody gets hurt; everyone has work to do. Members must find ways to diffuse anger and deflect aggression. They provide a meaningful combination of work and play with risk that carries people forward. Nothing is arbitrary.

Although the performance arts especially stress the value of trust and team spirit in ensemble work, all of the arts involve intimate collaboration with the eyes and ears of others. Brice Heath's research suggests that the language skills fostered by the interaction of the arts are especially meaningful for at-risk youth. Brice Heath points out that all art is shaped through verbal interaction:

> Art making involves theory building; checking out what is possible; translating and transforming perceptions through media, paint, gestures, sounds or words. With the support of their teachers, young artists learn to explain how their translations resulted from what was happening in their minds. They learn to listen to critiques of their efforts, to listen to peers explaining what they were trying to get across, and to respond with constructive questions or comments. They become familiar with the language of a recurring cycle:

plan, prepare, practice, critique, practice, perform, evaluate, regroup, and plan. The result is a growing trust and confidence in the language of critical judgment, systematic reasoning, posing problems, devising methods, working towards deadlines, and grappling with judgments from outside evaluators.

No matter what the art form, the critique process is very important because it involves great personal risk. When critiques are offered in way that fosters trust there is growth. To help both the critic and the artist grow, many community-based arts programs use dance educator Liz Lerman's five-step Critical Response Method: step one calls for the expression of any and all positive feedback; in step two, the artist can ask the audience a question; in step three, the audience can ask the artist a question; step four allows audience members with opinions to ask the artist if she wants to hear them; while step five involves a discussion of the subject matter.

Critiques provide an opportunity to introduce why the philosophy and skills of conflict resolution are parallel, pertinent, and supportive to artists working with youth. As with a constructive critique, young people in conflict must learn how to express perceptions, emotions, and concerns in positive and productive ways. Conflict resolution encourages the use of open-ended questions, reframes personal put-downs, and helps establish a peaceful environment for young people in conflict to express their opinions without fear of reprisal. An understanding of conflict resolution skills and processes enables arts teachers to feel better equipped in managing their own conflicts and professional challenges, and also gives them tools to manage the conflicts and challenges that young people bring to community arts programs. Ultimately, pairing arts-based education with conflict resolution helps artists be more effective in their community work, and also develops healthier youth and communities through trust, communication, cooperation, self-reliance, and self-correction.

Issues in Youth Arts Addressed by Conflict Resolution Education

At first I give kids media and free themes so I can get to know them. I get to know them through their own thematic material. Sometimes this results in work that is a cry for help. So often in their artwork kids tell us what is going on, what's working, what's wrong in their lives. The more desperate it is, the more they get to the real thing – what it is they can't deal with that is too much for them. —Aniece Novak, printmaker/educator

As a young person there is often no communication. You are the leader or the follower. That's all. —Andrea, a youth participant in an "Art in Peace-making" workshop

Conflict resolution education introduces a set of life skills that can be applied in many aspects of the lives of youth, arts teachers, and administrators of community arts programs. The following are typical areas of conflict that arise in community arts programs that can benefit from conflict resolution skills and processes:

Conflict Among Youth

Despite their concern for young people, arts teachers often feel that much time and energy are spent dealing with conflicts among their students. Arts teacher Aniece Novak, was shocked by the level of conflict between her students:

> I have been in situations where I have had to break up fights. I am not from this country, I was surprised at the level of fight[ing] and hate in the very young. The kindergartners are constantly bickering. The only way I was told to handle it was to send the kids to the principal. But we never had the time to sit down with the principal, the kid, and me [sic] to see what happened. I want tools to handle this. I don't remember being in school and having all this conflict going on. I'd like to understand it.

Joe Douilette, who teaches film to Boston youth, summarizes the difficulties of managing conflict on the set:

> The conflicts in my class are peer to peer conflicts. It is difficult to create a group feeling with kids who don't know each other, trying to get the group to open up, to get to good relations faster, how to get them to form a friendship based on listening to each other. I've seen projects that go nowhere based on fighting on the set.

Conflicts Between Youth and Arts Teachers

Developing an environment that fosters creativity and self-expression while also setting behavioral expectations for young people is often difficult for arts teachers and youth. Everyone in the classroom has daily disputes involving participation, workload, and expected behavior in the classroom. Resolving these disputes is often troublesome because arts teachers and their students are not together for long amounts of time.

Conflicts Among Art Program Staff Members

Arts teachers also experience conflict within the infrastructures of their organizations. The turnover of staff and arts teachers can be high, and the problems of integrating new staff people are recurrent. Many arts teachers constantly struggle with the difficulties this turnover creates: developing a sense of teamwork with a transient staff, building trust among everyone in the organization, and developing artistic projects with others in the organization. As arts teacher Joe Douilette describes, conflict resolution provides tools for staff members that help create a peaceful workplace environment:

> I found I could use the ideas of [the Partnership] immediately with my colleagues. I helped my boss think through a conflict today. I had a logical framework from which to approach it. I also found as I was reacting to a colleague, with whom I've been struggling, I could see what was going on and had new reactions to it. I saw new choices. I could respond assertively instead of being accommodating, or confrontational.

Arts Teachers as Outsiders

Artists and art program administrators also face the problem of being outsiders in the institutions in which they teach. As artists, they recognize conflict as the raw material of creativity, but when conflict arises in their classrooms they are often relegated to powerless outsiders while the youth and institution revert to the automatic responses of written discipline codes. The Delaware Theatre Company struggles with the normative culture at the Ferris Correctional Center, an institution in which they work, as Andrew Geha reflects:

> [At Ferris] there are penalties and procedures when they break one of the codes of behavior; their sentence is lengthened, for instance. We are outside of the program and don't have the same clout. Besides, when we ask them to sit up and act perfectly, which they are required to do in other classes, it works against us when we try to get them to act naturally in a scene.

Mark Smith, Coordinator for the Massachusetts Cultural Council's YouthReach Program, reiterates that it is the arts teacher who must figure out how to work within the culture of the school or other partner institution: "It is important that the artists learn the language and culture in the schools and be able to speak to it directly because the school culture is way too big a machine to reach out to the artists." The values of introspective art projects may not be immediately apparent to staff members of partnering organizations and institutions who are more concerned with safety, cooperation, discipline, than with self-expression. Arts teachers must be able to communicate that work on such a project may be a direct path from the heart to the head, and is the most effective way to reach the peaceful climate schools seek to provide.

As with any organization, community arts programs face many conflicts both in and out of the classroom and community program setting. When these conflicts are not discussed they often fester, emotions intensify, and the program loses opportunities to grow and strengthen itself and all of its participants. A background in conflict resolution education allows artists to channel their natural creativity and apply it to help manage these disputes and make the program more effective for all involved.

SECTION 1

Understanding Conflict

Before we can help youth use conflict resolution skills, we must first help them change their perspective of conflict and understand why their conflicts occur.

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Conflict Exists

The first step to integrate conflict resolution principles into arts-based educational programs is to understand the dual nature of conflict. Most people have a very negative view of conflict, feeling it engenders anger, is a waste of time, causes fights, and can potentially be dangerous. In actuality, conflict does not always have to be a negative experience. Conflict simply exists as a natural part of life. It is what people in conflict do with the experience that determines whether it will be constructive or destructive (Bodine, Richard J., Crawford, Donna K., and Schrumpf, Fred, *Peer Mediation, p.*15). When conflict resolution skills are used effectively, people in conflict express their emotions and perceptions, and determine what is at the heart of the conflict in an attempt to resolve it, each a potentially positive and fulfilling experience.

For activities that teach youth the positive aspects of conflict, please refer to the Conflict Mural on page 44.

Basic Needs

Almost every conflict involves an endeavor of individuals to meet their basic psychological needs. According to Dr. William Glasser, conflict originates from within. Glasser is a psychiatrist who has worked with youth in the public schools, juvenile justice system, and mental health facilities for over 30 years. His approach begins with the idea that everything we do is a purposeful attempt to satisfy basic psychological needs. In contrast to commonly held ideas about stimulus and response, Glasser says that other people and external events do not cause us to do anything, but rather we choose our responses to people and events based on our attempt to meet our basic needs. Naturally, when trying to meet these needs, we come into conflict with others.

According to Glasser, four basic psychological needs guide all behaviors:

Belonging – fulfilled by loving, sharing and cooperating.

Inner Power – fulfilled by achieving, accomplishing, being recognized and respected.

Freedom – fulfilled by making choices.

Fun – fulfilled by laughing and playing.

These four universal needs are equally important and demand satisfaction. When they are unmet, we feel pain and an irresistible urge to behave in ways that we think, believe, or hope will bring satisfaction. Any attempt to resolve a conflict without recognizing and satisfying the underlying needs at play will not be long lasting or effective.

Granting that our needs are universal, it would be logical to think we would be transparent to each other. Unfortunately that is not the case. Beginning in infancy, the ways in which our needs were met resulted in habitual responses to situations. The feelings and emotions that arise in current situations are often the legacy of unmet needs from the past. These emotions and feelings are often clues to our unique history and personal ways of responding (Bodine, Richard J., Crawford, Donna K., and Schrumpf, Fred, *Creating the Peaceable School,* p. 4-8).

My Basic Needs, on page 46, is a good activity to introduce youth to the concept of basic needs.

Responses to Conflict

When attempting to satisfy these basic psychological needs, we inevitably come into conflict with others. As previously mentioned, our response to these conflicts is critical in determining whether the conflict is peaceful and respectful or harmful and damaging. Responses to conflict can be categorized into three types: soft, hard, and principled. Conflict resolution asserts that none of these responses is ultimately right, but that only the principled response can lead to a resolution where each person's basic needs are met.

The Soft Response

The soft response is usually in play when a person seeks to avoid, withdraw from, or ignore a problem. The soft response tends to result in one side losing and the other winning. The soft negotiator makes concessions to save the relationship, and wants the feelings to be friendly. Soft negotiators often trust others when trust has not been earned. They often change positions easily, giving into the other person and making offers. They often yield to pressure and accept one-sided losses to reach agreement (*Creating the Peaceable School*, p. 54). Soft negotiators use a number of techniques to avoid or resolve conflicts, including:

Accommodation – one-person puts his needs aside to adjust to the position of another. When accommodating, a person tries to keep the peace in order to protect the relationship. Accommodating is useful when the issue is not important and the relationship needs protecting. A person who accommodates often defers to the needs of others over his own, which often results in the suppression of true feelings and unmet needs.

Compromise – both parties give up some degree of satisfaction in order to settle the conflict. Although most people accept the idea of compromise, it demands that both parties give up some of their needs and is rarely a fully satisfying or win-win solution. Compromising usually stops short of taking a deeper look at the real needs behind the problem, and misses the opportunity to provide real satisfaction.

Avoidance – a person resists admitting that a problem exists, or if he does recognize a problem, prefers to postpone dealing with it. Avoiding conflict usually results in win-lose or lose-lose solutions because there is no effort to search for a resolution that truly meets the needs of both sides.

The feelings associated with the soft response to conflict are often fear of abandonment, shame, and shyness. The soft negotiator wishes to maintain relationships and respect by not rocking the boat at the expense of potentially reaching win-win solutions to their conflicts.

The Hard Response

The hard response to conflict involves people who perceive each other as adversaries and attempt to win through pressure (e.g., bribery or punishment). The goal of hard negotiators is to be victorious. The hard negotiator: demands concessions as a condition for the relationship, tends to distrust others without seeing if trust is possible, insists on her position, threatens, searches for single answers, and applies

pressure. The outcome of a hard response is usually the escalation of the conflict, often to the point of out right hostility and sometimes violence. The hard response is detrimental to the spirit of cooperation, and tends to result in win-lose solutions (*Creating the Peaceable School* 54-55). Hard negotiators use a number of techniques to resolve conflicts, including:

Directing and Enforcing – taking a hard line, insisting on her way, or refusing to negotiate.

Competing – remaining determined to win by arguing that her view is the correct one.

Using Force or Bullying – relying on harassment in order to win.

The feelings associated with hard responses to conflict are anger, hostility, vengefulness, defensiveness, anxiety, and hurt. The hard negotiator seeks to maintain control by dominating what's going on.

The Principled Response

The principled response is a third way people manage disputes. The goal of the principled response is to reach a wise outcome cooperatively. Principled negotiators insist that everyone's needs will be heard and considered. They explore interests and feelings, and respond to them with reason. They separate people from the problem so they can be soft on the people but hard on the problem. They take problem-solving approaches, and reassure all parties that a solution will be based on objective criteria as opposed to the will of any one party. The principled response attempts to reach win-win solutions that fully satisfy the basic needs of all (*Creating the Peaceable School*, p.55). Principled negotiators use a number of techniques to resolve conflict, including:

Collaboration – finding creative solutions by working together to develop a common understanding and solutions to the conflict.

Creativity – generating alternatives and strategies outside of the obvious.

Diffusion – looking for ways to de-escalate the conflict by lowering defenses and decreasing hostility.

The feelings behind principled responses are those of compassion, enthusiasm, a willingness to share openly, and hope. The principled negotiator attempts to ensure that feelings and needs of all parties are respected.

In order for artists and youth to fully appreciate the opportunity conflict provides them, they must first learn the benefits of the principled response. Conflict presents people with a challenge from which they can learn and grow once they acquire skills that enable them to discuss and meet their basic psychological needs in a peaceful environment. Without conflict and its positive resolution, our world remains unchallenged and stagnant. The principled response to conflict allows us to channel our creativity into a problem-solving process that develops win-win solutions beneficial to everyone involved with the community arts program.

SECTION 2

Communicating Across Different Perceptions

Sometimes managing conflict becomes extremely difficult when two people cannot agree on what happened. When two people have completely different perceptions, communication is key to resolving the conflict in a peaceful way. Arts teachers can make this process easier for their students by helping them communicate even when they completely disagree with each other.

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Perceptions

It is helpful to have the skills to talk about the influence of perception. A lot of the plays developed by my students express a skewed view of women. Due to ignorance, or assumptions, the women are scolding, or they only want to please their men, no matter what. In one of the read-throughs of a play with a lot of derogatory talk about women, I asked the author how he would feel if someone talked about his [newborn] daughter in that way. A complete change came over him. As if he suddenly understood a whole new way of perceiving women. —Rachel Tibbets, arts teacher

For activities that introduce youth to the role perceptions play in conflict, please refer to "An Old Duck with Two Faces," on page 49.

For young people, one of the harder aspects of resolving disputes involves discussing different points of view. It is easy for young people to understand that others view the same conflict differently, but understanding a different perception in the heat of a conflict is often difficult. When mishandled or misunderstood, different perceptions often lead to young people becoming frustrated and failing to move forward with a conflict.

When different perceptions are in play, reeducation is required based on the principle that the conflict does not lie in objective reality but on how people perceive reality (*Creating the Peaceable School, p.* 102). The goal of conflict resolution is not to establish right or wrong, nor perceive the truth of a situation, nor even to solve the problem, but rather to approach the inquiry with open-ended questions about how each side views the conflict. Self-evaluation is required to recognize one's perceptions, fears, and assumptions so as to gain distance and avoid attributing them to the other side. It takes practice to learn to suspend judgment and withhold blame so there can be a free exchange of views. It takes skill to frame solutions that preserve the self-respect and self-image of all.

Conflict Resolution Education Trainer Marc Steiner links the problem of perception to the question of right and wrong or guilt versus innocence:

> The trick question is where does right and wrong; guilt and innocence come in? And the answer is it doesn't. The issue is the perception. You can of course have an opinion on what is right or wrong. Sometimes this is important when you are trying to get to the truth. But in this work you are trying to get to the expression of perception.

A perception or point of view is not right or wrong; it is simply the way a person views a dispute. People in conflict may see the situation differently, but with time to explain and hear each other's point of view, the people can come to understand each other's perception. Conflict resolution skills allow each person to explain his or her point of view and listen to that of the other person while maintaining a level of respect for their differences. As with interpretations of works of art, people view the same dispute differently. Conflict resolution skills and the creative and performing arts allow people to discuss their interpretations of a conflict in an attempt to understand and appreciate different perceptions.

Communication

The most important set of tools for any artist interested in helping young people resolve conflict are communication skills. These skills allow people to listen without judging or assuming, gain more information about others, and gain a better understanding of how our words are received by others. Given the diversity of backgrounds and values in American society, poor communication is more likely to occur than not. Conflict resolution strategies are processes of communicating across differences. They are based on recognition of four basic problems of communication:

- people may not be talking to each other
- even if they are, they may not be hearing each other
- what one intends to communicate is almost never exactly what one conveys
- people misunderstand and misinterpret what is being communicated (*Creating the Peaceable School* , p. 105)

Conflict Resolution promotes behaviors of listening and speaking that allow for the effective exchange of facts and feelings. These behaviors involve the skills of active listening:

Attending involves nonverbal behaviors that show a person is listening. These behaviors include comfortable eye contact, receptive gestures and posture, and ignoring distractions to focus on the speaker.

Clarifying involves asking open-ended questions, such as "Could you talk more about what you meant when you said she 'put you down?'" or "How did that make you feel?" The questions should not be used to shift focus or subject, but to better understand the perception of the other person.

Restating entails repeating what is being said, both to reassure the speaker it was received and to be sure it was understood. Part of the art of restatement is to find neutral ways to paraphrase angry statements. For example if one young person is accusing another of constantly wasting time by asking "stupid" questions, an effective paraphrase might be, "You do not understand his questions and are frustrated by the time they take?" The key to restating is to not offer advice, but to ask questions that draw out the key elements of a statement without injecting your agenda.

Acknowledging and reflecting feelings are additional elements of active listening. A reflecting comment may be, "I get the feeling that you are sad about this." It could also be posed as a question, "Are you sad about this?" Acknowledging feelings ensures that the content of the speaker's phrase and also the emotions felt are understood.

Summarizing is to restate the major ideas and feelings that were expressed by both sides in an encounter so as to highlight key points and to provide a basis for further discussion.

Affirming is used to express appreciation for the value of what a person has said. It can be as simple as "I appreciate what you have said."

Young people often enter the classroom or community arts setting with many issues they wish to discuss with artist-mentors. Sometimes the hardest part of discussing these issues with them is closing off our assumptions and biases, and holding our "solutions" to their concerns. Young people do not necessarily want answers for their problems, but an empathetic person that will simply listen to their feelings and concerns. Communication skills, when practiced and used in arts programs, allow artists and young people to gain a fuller appreciation of others and to develop sense of trust in any group in which arts teachers work.

Two activities, "Mirrors" on page 52, and "Listening Role Plays" on page 54, provide youth with many opportunities to practice effective communication skills.

SECTION 3

Expressing Anger & Interests

One of the more challenging aspects of conflict resolution involves managing one's anger and that of others. Arts teachers can help youth significantly by introducing them to new strategies for managing anger and meeting the interests of everyone involved in the conflict.

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Anger

When I am angry I am like lightning
and I strike back and cause fire, hurt
and anger. And if I get mad enough
I might even cause danger.
But otherwise I am a fluffy cloud
in a sunlit sky so warm and compassionate.
When I am getting everything off my mind
I am like a flood.
I wash everything out of my way
and focus on the damage
I will have to clean up
after my flooding.

—Ashley, a young person from the Kansas City Friends of Alvin Ailey-AileyCamp

When I am angry I am like a volcano.
I crush everything in my path with my lava
When my eruption begins no one is near,
They are all afraid, filled with fear...

—Camille, a young person from the Kansas City Friends of Alvin Ailey-AileyCamp

Youth and arts teachers alike have difficulty managing conflicts when one or all people involved are angry and express that anger in destructive ways. The emotional reality of conflict is that people are often more ready to fight than cooperate. People approach the process of resolution feeling threatened because the stakes are high. Emotions on one side tend to generate emotions on the other. Fear can engender anger, which engenders fear. The conflict escalates and cooperation becomes impossible. The fundamental assumption of conflict resolution is that a creative solution depends on individuals being able to communicate across emotional and perceptual divides. While many factors cause emotions to escalate and communication to break down, conflict resolution education helps people understand what behaviors contribute to emotional reactivity.

Conflict resolution theorizes that anger is a natural response to stress. Anger is a cue that we are experiencing some kind of danger, stress, discomfort or dislike that threatens our feelings of security and safety. In relationships where anger is handled and directed with skill and responsibility, it can lead to greater understanding and respect. Unfortunately anger often leads to communication breakdowns and violence.

Responses to Anger

There are many ways arts teachers can respond to anger or help youth manage their anger, but conflict resolution theorizes that assertion is the only response that can be used to address the needs underlying the expression of anger. The psychological responses to anger include externalized aggression, internalized aggression, passive aggression, denial, and assertion.

External Aggression can be verbal or physical, and is expressed by attacking or threatening another. It often includes force against a person or property. Despite the vigor of an aggressive response, it can be unconscious and the person expressing hostility and force may not realize the effect it is having.

Internal Aggression is often manifested as depression resulting in symptomatic self-destructive behaviors such as over-indulgence in substances, overeating, compulsivity, self-denial, self "putdowns."

Passive Aggression can be expressed by withdrawal, sabotaging or withholding important information or feelings, and generally being non-helpful or non-supportive.

Denial of anger is expressed by behaving as if nothing has happened or as if what has happened does not matter. Suppression of anger can lead to self-destructive and compulsive behaviors.

Assertion is one of the most important communication tools for responding to anger. Assertion involves communicating your feelings in a clear way without attacking or intending to harm. In addition to not triggering a defensive response, assertion can also defuse aggression. An assertive response to aggression, or to the denial of conflict, can actually de-escalate emotional reactivity.

Assertion, as it is involved in conflict resolution, is a three-part communication known as an "I-Message." The first part of an I-Message expresses a feeling, "I feel_____." The second part describes the behavior that triggers the feeling, "When you_____." The final part explains why, "Because _____." Note that the statements should be open and non-judgmental, as demonstrated in the statement below made by an arts teacher to an art administrator:

External Aggression: I feel sick and tired when you dismiss me by constantly answering every phone call that comes in while we are talking, because it's typical of how you treat me and it's rude.

Assertion: I feel frustrated when you accept phone calls during our conferences, because it feels as if you do not value my time and what we are trying to do together.

When comparing the statements above, the assertive statement is less likely to create an expression of anger or other emotional outburst, and sets the stage for resolving rather than escalating the conflict.

As arts teachers teach and encourage young people to use I-Messages as a means to manage their anger, conflicts can be resolved without escalating the situation because the anger and needs causing the anger are addressed. Through conflict resolution, young people learn that it is fine to be angry when it is managed in a healthy way, but anger that is not acknowledged and addressed can potentially be

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destructive for everyone involved. Arts educators can help young people in extremely emotional situations channel these emotions in creative ways and produce beautiful works of art.

To help young people develop an emotions vocabulary, arts teachers can engage students in "Acting Out," a set of activities on page 59. Students can then focus on anger by participating in the "Understanding Anger" activities on page 62.

Positions & Interests

When we ask what a conflict is about, most people refer to the positions – I want this, she wants that – but underlying these positions are concerns or needs like respect, friendship, or choice. It is these core needs that conflict resolution focuses on, while the position becomes secondary to the discussion. —Marc Steiner, Conflict Resolution Facilitator

The most important component of conflict resolution that arts teachers can help youth understand involves the discussion of positions and interests. Many conflicts go unresolved by young people because they attempt to resolve these disputes only by discussing positions. To truly reach the heart of a conflict, young people can express positions, but must focus their discussion on underlying interests.

Positions are what people want to result from a conflict, and are usually concrete and clearly expressed as demands or suggestions. Interests are the concerns that lie underneath positions. These concerns are usually tied to survival and psychological needs outlined earlier. Conflicts arise when we cannot meet these needs, or we meet these needs in a way that harms others.

Conflict resolution theory holds that a compromise between positions usually does not produce an agreement that truly meets the needs that cause the problem. To resolve a problem we have to focus on the needs that are creating the conflict, making it possible to find a solution that might actually satisfy both sides. In order to shift the focus from positions to interests, it is necessary to express the underlying needs that are involved.

The differences between positions and interests are easily distinguished when viewing a common conflict faced by arts teachers working with youth, the young person that refuses to cooperate despite efforts of the arts teacher. In this conflict, a boy, Kalyan, refuses to participate in a dance choreographed by an arts teacher, Deborah. Note that both Kalyan's and Deborah's interests are tied to the unmet basic needs listed below.

Kalyan

Position: I don't want to be in this dance.

Interests:

My friends think dancing with girls is stupid and they make fun of me. (Basic Needs: Belonging and Fun)

I want to be part of a good dance, but I don't want to be in the front of the group. (Basic Needs: Inner Power, Belonging, and Freedom)

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Debra

Position: Please practice and participate in the dance.

Interests:

I want to choreograph a very good dance that includes all participants. (Basic Needs: Inner Power, Freedom, and Belonging)

Using all of my energy to get you to participate is not enjoyable and takes time away from the other participants. (Basic Needs: Belonging and Fun)

If Kalyan and Debra simply discuss their positions, they will have a difficult time reaching a win-win solution. It is only until the underlying interests and needs are discussed that the two can discover potential solutions in which both of their needs can be met. Students who engage in this kind of dialogue no longer focus on the different positions, but instead on common interests and how they can get their all of their needs met. In the example above, instead of focusing on their opposite positions, Kalyan and Debra can both recognize their common interest in creating a great dance, and have to work together to develop solutions that meet their other interests.

SECTION 4

Conflict Resolution Processes

Just providing young people and arts teachers with conflict resolution skills and a new understanding of conflict is not enough. A large part of conflict resolution involves placing these skills into a process that maximizes their effectiveness. Arts teachers have two processes they can use to help youth manage disputes: negotiation and the group problem-solving process. Whereas negotiation requires that young people work out disputes without the assistance of arts teachers, the group problem-solving process, facilitated only by arts teachers, is useful to resolve disputes that involve a number of youth.

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The Negotiation Process

The goal of principled negotiators is to reach a wise outcome cooperatively. They achieve that by assuring all parties that everyone's need will be heard and considered, and that the outcome will be based on objective criteria as opposed to the will of any one side. They explore interests and feelings, respond to them with reason, and attempt to find win-win solutions in which new alternatives are created that fully satisfy the basic needs of all parties.

In daily life negotiation mostly takes place one on one. In the context of youth arts programs, arts teachers are often outside of the dispute, allowing young people to find creative solutions to their own conflict. As principled negotiators young people use active listening skills and the principled response to communicate, understand each other, and come to a win-win solution.

A negotiation can be broken down into a seven-step problem-solving process (adapted from *Creating the Peaceable School*, pp. 215-217)

Step 1: Agree to Talk

The process begins with the negotiators greeting each other and establishing several guidelines for the negotiation. Also, because negotiation is voluntary for each participant, the negotiators must agree to have the conversation.

Step 2: Gather Points of View

After setting the guidelines and agreeing to negotiate, the second step provides each person in the dispute the opportunity to define the problem from her own perception. The listening party uses active listening skills, and responds by restating what the first party said. The listening party also adds her own thoughts about the dispute, which are restated by the first party.

Step 3: Focus on Interests

After discussing the problem, each negotiator identifies as specifically as possible his position (desired outcomes or suggestions) as well as his interests (the reasons he holds his position). The listener then responds by restating what the first speaker has said and by asking questions for further clarification. Negotiators try to find and build their discussion around shared interests while acknowledging and discussing all of their needs.

Step 4: Create Win-Win Options

With sensitivity to the information on the table, the negotiators try to think of all possible solutions to the situation. A key rule in this step is that all suggestions are valid.

Step 5: Evaluate Options

The negotiators review their list to eliminate or rework those solutions that are unacceptable to either party. Young people test if an option is acceptable by discussing whether it is fair and can actually work. They decide which options are feasible, and whether parts of options can be combined to best resolve the dispute.

Step 6: Create an Agreement

Negotiators share the responsibility for implementing their plan. This involves posing "who, what, when, where" questions to clarify how each will actually share the implementation. Negotiators determine what each has agreed to do to help resolve the problem. This agreement is important because it is made by the people that have the problem and closes the negotiation on a positive note.

Step 7: Evaluate the Plan

Once a solution is implemented it is useful to create times to evaluate whether the plan is working.

The negotiation process provides all members of community arts programs with a structured means to manage disputes. Negotiations can take place in any area that grants the participants a degree of privacy and quiet, and generally take young people anywhere from 10 to 30 minutes to complete, depending on their skill level and the complexity of the conflict. When asking young people to participate in a negotiation, arts teachers should encourage them to follow the outline below:

OUTLINE

The Negotiation Process

(Adapted from *Creating the Peaceable School*, pp. 250-251)

Step 1: Agree to Talk

☐ Welcome the other person.

☐ Make any guidelines you think are necessary:

"I agree to take turns talking and listening."

"I agree to keep everything said here private."

"I agree to cooperate to solve the problem."

☐ Say: "Are you willing to talk this out?"

Step 2: Gather Points of View

Disputant A

☐ Tell your point of view. Say:

"I feel_____, when (you)_____ because_ _ _ _." (Tell how you feel about what happened and why.)

Disputant B

☐ Summarize Disputant A's point of view.

☐ Tell your point of view. Say:

"I feel_____, when (you)_____ because_____." (Tell how you feel about what happened and why.)

Disputant A

☐ Summarize Disputant B's point of view.

Step 3: Focus on Interests

☐ State your interests. Say:

"I want _____, because _ _____?

☐ Summarize the positions and interests of both people. Clarify by asking them:

"What are you concerned about?"

"What might happen if we don't resolve this?"

"What would you think if you were in my shoes?"

☐ Summarize any shared interests as a building block for resolution.

Step 4: Create Win-Win Options

☐ Follow the brainstorming rules:

Say anything that comes to mind.

Come up with as many options as possible.

Think of things that help both of you.

Do not judge or criticize options.

Step 5: Evaluate Options

☐ For each option, decide:

Is this option fair?

Can you do it?

Can we combine options or parts of options?

☐ Eliminate options that do not work and refine those that do.

Step 6: Create an Agreement

☐ Create a plan of action and be specific about who, what, when, and where.

☐ Summarize what you have agreed to do. Say:

"I have agreed to _____."

Thank each other for working hard on the problem.

Step 7: Evaluate the Plan

☐ Meet with the other person in the future to decide:

Is the plan is working?

Do any changes need to be made to the plan?

Is everyone is getting his or her interests met?

The Group Problem-Solving Process

Often arts teachers and young people face issues that involve more than just two people. Although inappropriate for the negotiation process, these issues can be discussed through the group problem-solving process facilitated by the arts teacher. Group problem-solving is a form of decision-making based on listening to suggestions and points of view of everyone involved in the dispute. In a consensus decision, the group does not vote, but arrives at a win-win decision through the sharing of perceptions and discussion facilitated by the arts teacher.

The process of group problem-solving parallels the steps of principled negotiation. Success depends on all the participants, not only the facilitator, functioning as empathic listeners, and using skills of active listening to arrive at a solution that meets the needs of all involved, including the arts teacher.

There are some specific characteristics of group consensus problem solving. Every member of the group takes the responsibility to participate in the process. Each member tries not to block the participation of others while standing up for her own interests and principles. Each member assumes responsibility for stating his point of disagreement clearly. Each member gives in wherever possible without compromising her interests. Finally, the members of the group are responsible for summarizing a statement before another statement is added to the discussion.

Because of the number of participants in a group problem-solving session, challenges unique to the process can arise yet be managed with skillful facilitation skills. For example, if one person is monopolizing the discussion, the facilitator can acknowledge the person's contribution and suggest that others might want to share. If someone is revealing painful personal or sensitive information, acknowledge the feelings expressed and suggest a longer discussion outside of the large group. If members are silent and unresponsive, ask them to pair up so that they might talk more freely. Or address the group directly by asking for their perceptions about why the group is not interacting. Other problems include side conversations, becoming sidetracked, undercurrents that disrupt the group effort, and someone "coming down" on the leader.

Additionally, managing arguments within the group is another challenging aspect of the group problem-solving process. There are various suggestions on how to handle these arguments: stay calm, try to move the conversation away from personalities and toward the problem by asking a focused question that either gets more information or reveals reasons for the divergent views ("What in your experience has brought you to your perception?"), or rephrase the situation to the group to get their perception ("So John is feeling that Sally's comment does not jibe with his experience. Does anyone have a similar experience they can offer?").

Opening and closing rituals, and generating group guidelines, contracts and consequences can also facilitate group trust and create a peaceful atmosphere for the group meeting. The group problem-solving process successfully addresses many issues in the classroom and community arts program, which when not discussed, result in larger crises in the future. Trainer Zephryn Conte summarizes:

> The important point is that when ongoing conflict resolution and group-building facilitative strategies focused on addressing the feelings and meeting the intrinsic needs of learners are applied, many of [the problems] that

cause disruption are exposed in organic and non-threatening ways. When differences are embraced in and brought to light as a valuable part of learning, many potential problems are either prevented or dealt with before turning into crises.

Following is an outline of the group problem-solving process:

OUTLINE

The Group Problem-Solving Process

(Adapted from *Creating the Peaceable School*, pp. 259-264)

GPS Step 1: Agree to Problem Solve

☐ Explain the purpose of the meeting.

☐ Establish necessary guidelines:

Everyone sits in a circle.

Everything will remain private.

Everyone will take turns talking and listening.

Every time a person presents a point of view, someone from the group must summarize that point of view before anyone else can present another point of view.

GPS Step 2: Gather Points of View

☐ Encourage participants to share what they know and how you feel about the problem. Allow participants to speak if their point of view hasn't already been shared.

☐ Help the group decide on a problem statement – what you are trying to solve in this meeting.

GPS Step 3: Focus on Interests

☐ Have participants discuss.

What they want (reveals the position)

Why that is important to them (reveals underlying interests)

☐ Try to find and emphasize any shared interests.

☐ If participants have trouble, you might have them:

Tell why they think the problem isn't going away.

Tell what they think might happen if the group doesn't solve the problem.

GPS Step 4: Create Win-Win Options

☐ Have the group brainstorm ideas that meet everyone's interests using these guidelines:

GPS Step 5: Evaluate Options

☐ Have the group determine the criteria by which options will be judged.

☐ Test each option by asking if it meets the criteria.

☐ Eliminate options that don't work and focus only on the most promising ones.

☐ Try to combine all or parts of ideas until they work for everyone.

GPS Step 6: Create an Agreement

☐ Make sure all participants listen to make sure they understand the agreement.

☐ Give participants an opportunity to discuss concerns they have with the agreement.

☐ Help the group finalize the plan – decide the "whos, whats, whens, wheres, and hows."

☐ Help make the agreement work.

GPS Step 7: Follow-Up

☐ Meet with the group in the future to discuss:

Is the plan working?

Any changes in the plan necessary?

Is everyone getting his or her needs/interests met?

Conclusion

The creative possibilities that arise when young people begin to confront their own motivations, assumptions and perceptions are unlimited. When they begin to make connections between art-making, the community of the art class, and the larger world outside, peacemaking takes place. A read-through of a play written by a young man at the Ferris School for incarcerated young men was a demonstration of how young people can internalize the ideas behind win-win negotiation, including communication, focusing on feelings, decoding fears, and needs. The author, Jerome, a seventeen year old with a reputation in the group as a clever rapper, had come up with a scene that involved an altercation between a young man and his older sister. The young men in the workshop acted out the scene, playing both roles including the feminine (remarkable in itself considering the swaggering masculinity they affect as they march through the halls of the Ferris facility). As the scene begins, the "sister" is attacking her brother because he has refused to attend their mother's funeral the next day. Her anger escalates as the brother continues to respond with an exaggerated lack of concern. The only thing he offers by way of explanation for his refusal is that he has "plans" to go to a party. His sister is shocked at his selfishness. She tells him he will never have another chance and begs him to think it over. The brother finally breaks down and tells his sister that he is afraid to see his mother put into the ground. A few moments later the sister shares that she too is afraid of the illness, breast cancer that killed their mother. The brother says he understands where the sister is coming from and that he'll think harder about coming as support.

Transforming resistance cannot always happen through the art alone. When the skills of an art form are joined with the concepts, skills and facilitative strategies of conflict resolution and peace building, we introduce a humanistic communication technique that facilitates a more affirming and creative artistic experience.

SECTION 5

Integrating Conflict Resolution into Arts Programs

When adults can be clear about and effective with the skills and processes they are trying to model, they can be more relaxed about the time spent resolving the conflicts that occur in their work with students.

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Integrating Conflict Resolution

We start with having kids improvise scenes from pre-set cards, then they move to writing their own cards. Then we work on scenes in character. We have two rules. We say we are looking for solutions to situations that do not involve beating some one up or pulling a gun. We ask for verbal resolutions. We stress to them that in theatre there is no play without conflict. We work on them to resolve it without violence and try to get them to feel that verbal solutions are more interesting. When they begin to understand that it's not the gunfight that makes the play, or reveals character, we know we are on our way. —Rachel Tibbets, Arts teacher

Once youth-based arts programs gain a better understanding of conflict resolution education, there are a variety of ways the skills and processes can be integrated into arts programs. Conflict resolution, once learned and internalized, may be applied at any three of the following levels:

Interpersonal/Behavioral – an arts teacher, administrator, or young person directly uses newly learned communication and problem-solving skills in actual situations with other adults or young people;

Curriculum Integration/Direct Teaching – an arts teacher integrates the core concepts and skills of conflict resolution into his or her arts curriculum – e.g., a teacher may conduct a lesson on Basic Needs and have the class follow-up with an arts-based exercise that explores each need;

Facilitative Leadership – arts program staff practice facilitative leadership skills or classroom rituals that support the principles of conflict resolution.

The following outline represents how, within a variety of arts community settings, conflict resolution education might be implemented or used by different individuals:

Policies and Practices of Arts Institutions or Community Arts Programs are formulated upon the peace and community-building philosophies of conflict resolution.

Arts Program Administrators incorporate conflict resolution strategies and model facilitative leadership skills as they manage and relate to program staff, outside partners, community organizations and community members.

Arts teachers specialize in facilitative classroom practices that infuse conflict resolution skills and concepts into the arts curriculum in order to enrich social and emotional learning within a creative and peaceable learning environment.

Professional Artists practice negotiation skills and demonstrate increased cultural competence in professional partnerships and settings – improving communication and negotiation with patrons, the public and other artists.

Arts Students at all levels are taught conflict resolution through the arts experience itself – as supported by the trained teacher's informed use of group-building techniques which serve to enrich the arts experience as well as deepen the inter-personal experience during the learning process.

This section provides arts teachers with activities designed to introduce youth, ages eight to eighteen, to conflict resolution skills through both traditional and arts-based exercises that allow them to explore the skills in art-settings.

The challenge for arts teachers, administrators and community arts workers is to understand the processes of building a community in their art classes. When they can be clear about and effective with the skills and processes they are trying to model, they can be more relaxed about the time spent resolving the conflicts that occur in their work with students. When they understand and model active listening, the reframing of positions and perceptions to reveal underlying feelings and needs, and understand the patience and suspension of judgment required for collaborative problem solving, they can be more effective teachers. When partner social service organizations grasp how the arts are uniquely helpful in fostering social skills and trust, the possibility for working together toward broad community goals becomes ever more achievable.

Conflict Resolution Activities

Arts teachers can begin to build this community with their youth and partner schools and social service organizations by incorporating the activities included in this guide into their work. This section provides arts teachers with activities designed to introduce youth, ages eight to eighteen, to conflict resolution skills through both traditional and arts-based exercises that allow them to explore the skills in art-settings. Each activity is divided into five sections: Objectives, Time Frame, Materials, Procedure, and Follow-Up Activities.

The Objectives section contains the goals the participants will attain by engaging in the activity. The time necessary for running through the activity is contained in the Time Frame section. Before conducting the activity, the facilitator should collect any necessary materials outlined in the Materials section. The facilitator can then conduct the activity after reading the step-by-step directions in the Procedure section.

Finally, the Follow-Up Activities section contains arts-based activities that build on the conflict resolution theory discussed. These activities are divided into several art forms defined as follows:

Writing/Poetry on any topic, in any form, in the context of other visual art, expression through the written word as therapy.

Dance/Movement all traditional forms of classical, modern or theatrical dance, social, street, ballroom, or traditional ethnic forms, movement as therapy.

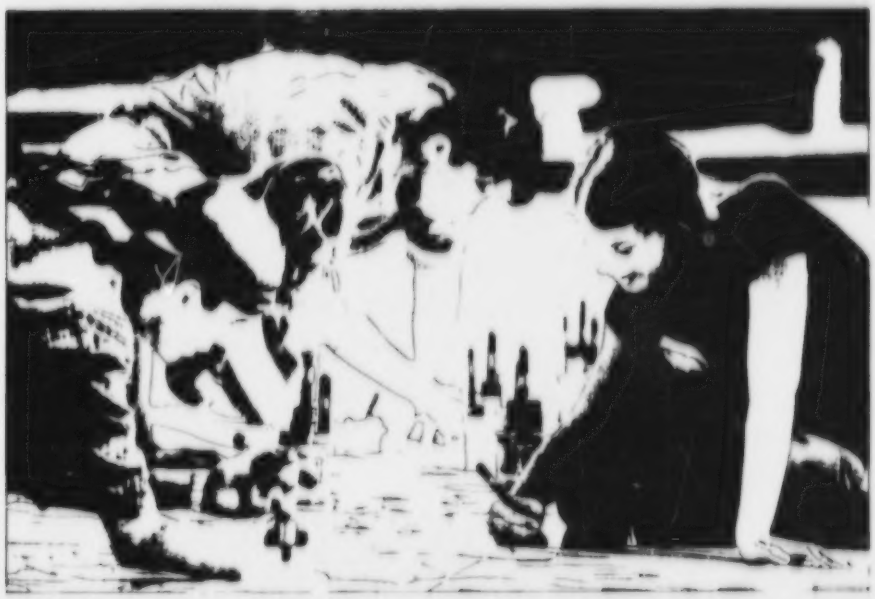
Drama/Theater all forms of theatre including puppetry, traditional repertory to avant-garde abstract theater, all forms or methods of drama as therapy.

Music/Sound all formal forms of traditional classical "European," "World" or ethnic music, in all traditional, jazz or pop forms, all percussion and "body" percussion, and music used as therapy.

Visual Arts all forms of painting, drawing, sculpture, scenery in any medium, three dimensional, large and small scale or architectural works might also include more esoteric art forms like glass blowing, iron works, jewelry-making, costume and clothes design, and visual arts therapy.

Media Literacy spans a wide range of platforms and devices that bring together multiple art forms or media, including: text, illustrations, photos, sounds or music, voice, animation, movement, video, architecture, light design, or natural environments. It is thought of here as both live performances which join multiple forms, as well as multimedia computing, which is usually defined as such when any three or more of the above forms are integrated with user interactivity. It includes the production as well as analysis of multimedia works.

Please enjoy the activities and feel free to adapt them to better serve the youth with whom you work.



CONFLICT EXISTS ACTIVITY

Conflict Mural

Objectives

Many people have a negative view of conflict. They view conflict as a thing to avoid or something they don't want to exist. This exercise helps participants realize that conflict is a natural part of life that gives us the opportunity to learn and grow.

Time Frame

30 minutes

Materials

Newsprint

Masking Tape

3 8"x11" pieces of paper per participant

Multi-colored Markers or Pencils

Procedure

1. Tell the participants that the first step in understanding how to resolve conflict peaceably is to understand how we see conflict. Explain that we all see conflict and ways to resolve it differently.
2. Distribute three pieces of paper and markers to each young person. Ask them to think of the first word or picture that comes to mind when you say the word conflict. Instruct them to write this word or picture on a piece of their paper. Ask participants to write another word or image that comes to mind when they hear the word conflict. Instruct them to write this word on a second piece of paper.
3. Ask the group to share their responses with the large group. Have participants paste their words and pictures on the newsprint, creating a conflict mural.
4. Instruct the participants to look at the list of words on the newsprint and ask which of the words represent negative or positive images of conflict. Circle all negative images with a red marker and all positive images with a blue marker.
5. Have the participants form pairs. Ask the entire group to think of a conflict they experienced themselves or saw another work through that had a positive outcome. Have each pair discuss the positive things that happened in that conflict for 3 minutes. Ask volunteers to share any positives with the larger group. Add any positives you have experienced or seen come from conflict.
6. Ask the group to write or draw a new word or pictures associated with conflict on their final piece of paper. Have the group share some responses and then allow all young people to tape them to a second sheet of newsprint.

7. Summarize by telling participants that we generally have a negative view of conflict. In reality, conflict is a natural part of life that can be handled in negative or positive ways. If we think that positive things can result from conflict, we can use the dispute to reach some creative results. If we think of conflict as a negative experience, we have a tendency to try and avoid it or attack other people to get what we want. When we do this, it can potentially lead to destructive outcomes.

Follow-Up Activities

Writing/Poetry

- Write two stories or poems about both the negative and positive aspects of conflict. Have students discuss any differences in the words, sounds and looks of the two pieces.

Dance/Movement

- Develop a dance or movement that corresponds to both the negative and positive aspects of conflict.

Drama/Theater

- Script a drama or comedy about the positive and negative aspects of conflict.
- Create human or animal characters, creatures, or inanimate objects that embody the positive and negative aspects of conflict.

Music/Sound

- Create sounds, rhythms or chords that illustrate how the negative and positive aspects of conflict might sound.

Visual Arts

- Develop, in any medium, art inspired by conflict and have artists share personal feelings about conflict.
- Create abstractions about positive and negative resolutions to conflict. Discuss how color and composition convey the negative and positive views of conflict.

Media Literacy

- Examine how conflict is treated in movies. How is lighting and music used to convey conflict? Have students develop their own vignette about conflict.

BASIC NEEDS ACTIVITY

My Basic Needs

Objectives

Young people will learn how conflict results from people trying to satisfy basic psychological needs. This activity is adapted from *Creating the Peaceable School*, pp. 65-69.

Time Frame

15 minutes

Materials

My Basic Needs handout, **page 48**

Procedure

1. Have participants form pairs. Distribute the "My Basic Needs" handout to each participant.
2. Review the four basic needs with participants. As you explain each basic need, give examples of things you personally do to satisfy each need.
3. Instruct the participants to list, in the boxes provided, one thing they do to satisfy each of the basic needs. Allow five minutes.
4. When finished, ask participants to switch their basic needs worksheet with that of their partner. Instruct each person to cross-out one thing from each of their partner's basic needs boxes. After they have crossed one thing from each of the boxes, have participants return the worksheet to their partner.
5. Process the experience by saying: *"The things crossed-out on your sheet have been taken away from you. What was crossed out on your sheet and how do you feel about that? "* Take several responses from the group.
6. Summarize by explaining that we all have the same basic needs, but conflict arises because we each choose different ways to satisfy those needs. Whatever choice we make to satisfy our needs is the one we think will work best for us. Conflict happens because:

   - two people are trying to satisfy their basic needs in the same way

     For example, two people want the same set of supplies to finish a project but argue about who gets them first. By finishing the project, both people are trying to meet their need for belonging, inner power, freedom and fun.

   – or –

- one person's attempt to satisfy her basic needs is interfering with another person's attempt to satisfy his basic needs

  For example, you may think a friend who constantly makes jokes about you is a pest, but that person may be doing the best he knows how to get your attention so you can hang out and be friends. He satisfies his belonging, freedom, and fun needs, even though you might not think he is satisfying your fun, belonging, and inner power needs.

7. Explain that in order to resolve conflict, we have to look underneath what happened and discuss how both people might meet their basic needs without hurting or coming into conflict with each other in the future. People in a dispute can also identify what basic needs they have in common to build a foundation to resolve their conflict, instead of always focusing on their differences. Knowing your basic needs helps you figure out what caused the conflict, an important step in resolving conflict.

Follow-Up Activities

Writing/Poetry

- Create a word tree of events, objects, and actions that stem from a basic need.
- Pick a current event and write about it in terms of basic needs.

Dance/Movement

- Develop a dance or movement in dance that corresponds to each basic need.

Drama/Theater

- Script a drama or comedy about meeting basic needs and how efforts to meet basic needs cause conflict.

Music/Sound

- Create sounds, rhythms or chords that illustrate how each basic need might sound.
- Examine the conflicts and underlying basic needs involved in song lyrics.

Visual Arts

- Develop masks that depict each basic need. Discuss the color, shape, and line qualities used to depict the needs. Have students discuss what persona seems appropriate for the various masks.

Media Literacy

- Record interviews or stories about the different ways people meet their basic needs. Have students discuss how these interviews can be presented to illustrate the idea that basic needs underlie all conflicts.

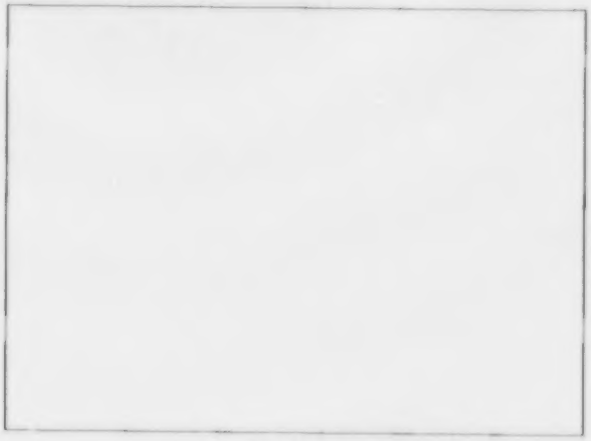
45

HANDOUT

My Basic Needs

How do you meet you basic needs? In the boxes below, write or draw two things you do to satisfy each of your basic needs.[2]

Belonging



Freedom

Inner Power

Fun

[2] This handout was developed in Creating the Peaceable School 19

PERCEPTIONS ACTIVITY

An Old Duck With Two Faces

Objectives

Conflicts are difficult to resolve because people in disputes often have completely different perceptions of the problem. Through this activity, young people will learn how perceptions can be expressed and explored in conflict to better understand the other person and how the conflict might be resolved.

Time Frame

10 minutes

Materials

"Exploring Perceptions" handout, **page 51**

Procedure

1. Explain that when people are in conflict, they have difficulty resolving it because they see the same situation differently. Refer participants to the dual perception pictures. Ask the group the following question that corresponds to each picture:
   - Who sees an old or young lady?
   - A saxophone player or a woman's face?
   - A skull or a woman looking in a mirror?
   - A candleholder or two faces?
   - A rabbit or a duck?
   - Ask volunteers to describe each of the images in the pictures to the group.
2. Process the exercise by noting that, although everyone in the group was looking at the same picture, many had different perceptions. We have different perceptions because we each see the same things differently due to our diverse values and beliefs. Our perceptions might prevent us from resolving a conflict because we accuse people who see things differently of lying, or we state that the other person is wrong. Just as people view a painting, dance, or piece of music differently, or gain different meanings from a poem or story, we also see situations in different ways. To resolve conflict, we must talk about our point of view, and listen to the perceptions of others.
3. Explain that the following strategies can help you deal with differences in perceptions:
   - Do not try to find "the truth".
   - Use active listening skills to understand the other person's perception.
   - Explain your perception and the reasons for it.
   - Do not blame or make assumptions.

Follow-Up Activities

Writing/Poetry

- Have students watch a scene from a movie or skit developed by the students. Have students write reports on what they saw. As the reports are shared, it becomes clear how events are perceived differently by individuals.

Dance/Movement

- Have multiple groups develop a dance or movement in dance to the same score or in the same dance style. Compare the different perceptions of the groups.

Drama/Theater

- Script a talk show (drama or comedy) with guests being interviewed about "a time when I saw things differently". Each guest represents a person who had different perceptions of the same events. Research plays with characters that had different perceptions of the same events.

Music/Sound

- Introduce perceptions as a way of exploring the nature of band/orchestral/ensemble playing (how different versions of melody and harmony interact throughout ensemble pieces). Create a freestyle improvisational session using a blues progression to develop different perceptions of a song. Each soloist provides a different perception of a song based on the blues chords.

Visual Arts

- Distribute a descriptive passage from a story or poem. Have students create a painting that illustrates the passage. Discuss the images created as different perceptions of the same passage.

Media Literacy

- Have students develop and film a vignette depicting an event. Show the film to other students, and have them write reports on what they viewed. As the reports are shared, it becomes clear how events are perceived differently by individuals.

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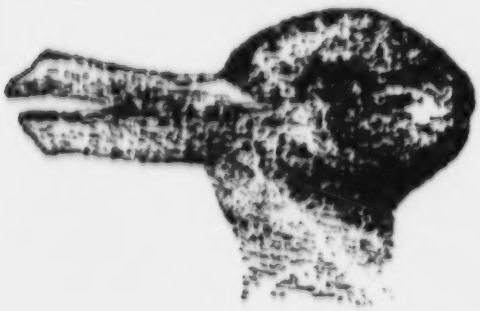
HANDOUT

Exploring Perceptions

What do you see?



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Mirrors

Objectives

Through a drama warm up, young people will learn how their bodies can be used to communicate non-verbally.

Time Frame

30 minutes

Materials

None

Procedure

1. Ask participants to pair up and decide who is "A" and who is "B." Tell them that they will be acting out several dramatic scenarios, switching off as the "leader" when you call their letter.
2. Explain that this is a non-verbal acting game that involves showing feelings. When they are not the actor, or leader, they will be the "mirror," observing their partner and "mirroring" or "reflecting back" with their bodies the assigned leader's emotions, movements, and facial expressions.
3. Explain that after you describe each scenario and say ACTION, the leaders should continue with their performance until you call FREEZE. Allow 30 seconds for leaders to respond to each scenario, and for observers to mirror what they see. In between each scenario, provide partners with a short time to debrief.
4. Before each scenario, ask participants to stand facing each other in a neutral position (feet planted, arms relaxed and hanging by sides, head and eyes looking straight forward), in order that they are ready to begin. Once done, indicate the letter that is leading and call ACTION. Scenarios:
   - ("A") You have just won a million dollars in the lottery.
     (Call ACTION (30 seconds), FREEZE, DEBRIEF, SWITCH. ("B" reacts to same scenario)...(Call ACTION, FREEZE, DEBRIEF).
   - ("B") You are standing at the top of the Grand Canyon, feeling a beautiful breeze and peering over the edge into the huge space below.
     (Call ACTION (30 seconds), FREEZE, DEBRIEF, SWITCH. ("A" reacts to same scenario)...(Call ACTION, FREEZE, DEBRIEF).
   - ("A") You are cradling a newborn baby.
     (Call FREEZE, DEBRIEF, SWITCH) ("B" reacts to same scenario) -(Call ACTION, FREEZE, DEBRIEF).

5. End the activity and lead a discussion by asking the following questions:
   - What feelings or messages did you convey or observe in each scenario?
   - Any differences between you and your partner's interpretations?
   - Anything easy or hard in doing this activity? Why?
   - How do you think this activity relates to "active listening?"
6. The following points should be emphasized if they have not already emerged in the discussion. Review with the group the qualities of an active listener, someone who not only listens to the words, but also observes the feelings and gestures of the speaker.Note that much of our meaning in communication is conveyed without word. Advise students to begin observing conversations, and how people express their thoughts, points-of-view, and emotions through their body language.

Follow-Up Activities

Music/Sound

- Have participants act out different emotions while others improvise music that mirrors each emotion.

Drama/Theater & Visual Arts

- Create a play that examines specific emotions. Let set design become a major factor in conveying particular emotions. Have students discuss how emotions can be conveyed with little dialogue.

ACTIVE LISTENING ACTIVITY

Listening Role Plays

Objectives

Young people will learn different aspects of active listening through role plays.

Time Frame

45 minutes

Materials

Active Listening, Handout, **page 56**

Curtains, Handout, **page 57**

Roles & Scenarios, Handout, **page 58**

Procedure

1. Explain that there are many things we say in normal conversation that prevent us from effectively listening. Distribute and review the Curtains handout. Remind young people that they should not use any of these techniques because they "close the curtain on conversation." Such statements often blame or accuse, and cause the person receiving them to shut down. Resolving conflict especially requires us to keep communication open. Therefore, in the roles that follow, you should try to avoid using any of the conversation curtains.
2. Explain that the following small group activity will provide practice with active listening, by introducing three different scenarios that involve a speaker, a listener, and an observer. Remind participants that practicing active listening help us get better at both preventing and resolving conflict.
3. Distribute and review the Active Listening handout. Point out that this activity, listeners will focus primarily on restating and reflecting feelings, as well as asking clarifying questions. Questions should not be too leading (changing the speaker's subject) but should reveal more information about what the speaker has already stated.
4. Form groups of three, asking each group to sit facing each other in a small circle. Ask each group to "count-off" randomly as "A, B, and C." Once done, explain that each "lettered" person will be focusing on a different task during each role-play. Review the information in the Roles & Scenarios handout. Remind observers that they can use the Curtains handout as a checklist or reference so that they will be able to name specifically, any listening behaviors that close communication. Ask if there are any questions.
5. Model the first scenario with one group member, casting yourself as the listener, and the class as observers. Read and set up the scenario, calling TIME IN to begin. Allow two minutes for the role-play, demonstrating effective active listening skills. Call TIME OUT and provide a few minutes for observation, feedback, and discussion.

6. When groups are ready, call TIME IN and proceed with each round of role playing, calling TIME OUT after two minutes, and following with the feedback process. The procedure is outlined in the Roles & Scenarios handout. Feedback focuses on the topics below in the following order.

   - **Listener:** What I felt good about, what I did well, what was hard, and what could I do differently?
   - **Speaker:** Did I feel heard by the listener, or did I feel pressured in any way? What listening responses made me feel comfortable or uncomfortable in my role as speaker?
   - **Observer:** Note any effective words, gestures, or body language used by the listener. Did the speaker use any conversation "curtins?" What was the emotional tone of the discussion? Did the listener exhibit empathy or acknowledge the feelings or experience of the speaker? Observations regarding specific words, gestures or body language of the listener.

7. When you have completed the three rounds of role-play and small group feedback, process the activity with the entire group. Ask:

   - Would anyone like to share any awarenesses or experiences they had in the role of speaker?
   - Would anyone like to share any awarenesses or experiences they had in the role of listener? What was easy and what was hard about being the listener?
   - What are the advantages to active listening? Do you see any disadvantages?
   - How do you see yourself applying this technique in your lives?

8. Explain that accepting feelings, or drawing out the feelings and underlying needs of a speaker should not be mistaken as "condoning or supporting" destructive behavior. It is important to make the distinction between feelings and behavior. All feelings are acceptable and must be addressed in order to discharge emotional energies healthfully, but not all behavior is acceptable. Reflective listening techniques serve to open communication, rather than shut it down, develop trust rather than distrust, and help to get through layers of feelings that may be blocking problem-solving, the eventual goal of active listening.

Follow-Up Activities

Writing/Poetry

- Write a descriptive paragraph about a situation involving emotion and conflict. Have students exchange papers and write a poem that summarizes the ideas conveyed in the paragraph.

Dance/Movement

- Active listening is like a dance: one person leads while the other reflects the movements or content. Use this idea as inspiration for creating a dance piece.

Visual Arts

- Abstraction is a way of summarizing what one sees in nature; it is, in effect, "active-looking." Mondrian, for example, abstracted trees into horizontal and vertical lines. Have students reflect the essence of an object in abstraction. Discuss the relations of the exercise to active listening.

HANDOUT

Active Listening

The art of active listening is a focused process. It puts us "in the moment" with the speaker, so that we don't wander into our own thoughts. In conflict situations when differing opinions or angry feelings are often present, the skills of effective listening, or hearing-for-understanding, is especially important. When we purposefully suspend judgments, open our minds, and observe the emotions and body language of the speaker, we become "active" listeners.

Active Listening Skills

Attending – Non-verbal behaviors that show you are open to the speaker and giving your attention.

- Comfortable eye contact (awareness of cultural communication differences)
- Receptive gestures & facial expressions
- Open body language

Encouraging - Verbally encouraging the speaker

- "Can you tell me more?"
- "Please go on."

Summarizing – Repeating major ideas in fewer words. Summarizing is helping clarify information, review progress, highlight key points, and establish a basis for future discussion.

- "So what I understand is that you want to take a break from it all."
- "What I heard you say was that you left all of the notes at home."

Reflecting Feelings – Checking on, acknowledging, or drawing out the speaker's mood or emotions.

- *"I get the feeling that you are sad about this."*
- *"So are you having strong reactions to this?"*

Clarifying: Ask open-ended questions to get more information about the speaker topic.

- *"Could you talk more about that?"*
- *"What happened?"*

Affirming – Acknowledging the speaker's efforts and appreciating the value of the speaker's statements.

- *"I appreciate what you've said."*
- *"Thanks for speaking up."*

HANDOUT

Curtains!

Why do you suppose these comments "close the curtain" on a conversation?

Ordering: You must . . . You have to . . . You will . . .

Threatening: If you don't then . . . You had better or else . . . Don't ask questions . . .

Preaching: You should . . . You ought . . . It's your obligation . . . It's your duty . . .

Lecturing: Don't you realize . . . ? Can't you see why you . . . I know better . . .

Providing answers: You should . . . What I would do is . . . It would be best for you . . .

Judging: He's just selfish . . . That's laziness . . . What a conceited thing to do

Excusing: Well, that's just how it is . . . It's not so bad . . . There's good days and bad days . . .

Diagnosing: You're doing this because . . . You're just trying to get attention . . .

Name-calling: You're a lazy . . . You're a . . .

Stereotyping: You know how they are . . . They all . . .

Assuming: She/he'll go along . . . I know what they're thinking . . .

Being sarcastic: My you're chipper today . . . No pain no gain . . . Make my day . . .

Humoring: Oh, you'll feel better . . . You poor baby . . . You'll look back on this and . . .

Diverting: Did you see . . . ? Did you hear . . . ? Actually, I'm feeling . . . That's just like . . .

HANDOUT

Roles & Scenarios

Listeners are assigned to summarize, acknowledge, and reflect the feelings and information shared by the speaker. Listeners should practice by drawing out the feelings and underlying needs of the speakers, and not try move the speaker into problem solving.

Speakers are to role-play their assigned role naturally, in order to reveal the feelings, or underlying needs supporting the character's position.

Observers are to watch for any conversation "curtains" and make notes regarding the skills the listener uses (or forgets to use). The observer should try to *be very specific with feedback*, highlighting instances when the listener might have approached something differently.

Role-plays are 2 minutes in length, feedback time is 6 minutes.

Round One: Total time for role play, feedback and transition = 10 minutes.

A = Listener: an adult • B = Speaker: a young person • C = Observer

Situation: "A," a supportive adult, is talking to "B", a younger person who has declared she/he doesn't want to continue coming to the after-school arts program. She/he hates a picture she/he has drawn, she/he "can't draw" and feels she/he does "badly" in the program.

Round Two: Total time for role play, feedback, and transition = 10 minutes.

A = Speaker: a student • B = Observer • C = Listener: a student

Situation: "A" and "C" work together in a theater program. "A" feels that "C" talks too much and prevents the company from completing tasks at hand. "A", is upset with "C" because they have a show coming up and sets are not finished.

Round Three: Total time for role play, feedback and transition = 10 minutes.,

A = Observer • B = Listener: a young person • C = Speaker: a young person

Situation: "C" has come to "B" to talk about rumors "C" has heard from other members of the after-school dance club. Other friends told "C" that "B" called him/her stupid and really bad at choreography. "C" takes a lot of pride in the dance she/he creates and has worked hard at it. "C" is upset because she/he doesn't know if the rumors are true, and feels bad if "B", who is a friend, might have kept something from him/her.

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EXPLORING FEELINGS ACTIVITY

Acting Out

Objectives

Young people will examine their own relationship to emotions and will develop a broader vocabulary for expressing feelings

Time Frame

45 minutes

Materials

Six 6" x 8" index cards

Newsprint

Masking Tape

Multi-Colored Markers

Procedure

1. Have participants form a semi-circle that faces you. Place the newsprint next to you on a stand. Divide the group in half and distribute six 6" x 8" index cards with one feeling word written on each card. Evenly distribute the cards so that half the cards end up on one side of the room and the other half of the cards on the other side of the room. Feeling words you can use might include:

   Happy, Hurt, Excited, Annoyed, Anxious, Sad, Angry, Upset, Tense, Scared, Proud, Depressed, Nervous, Shy, Elated, Cheerful

2. Instruct the group that everyone will have an opportunity to be both an actor as well as an observer during the course of the game. Decide which half of the group will start as actors for the first round, instructing them to stand up and make sure they have room to move. On the other side of the room are the observers, who can be seated. Ask the first observer who received a card to hold it up for the actor to see. The observer should not be looking at the printing on the card as they are going to guess the word that the actor is acting out. When the leader says ACTION the actors will convey through body language, gesture, or sound (no spoken words) the feeling the word that was shown to them. The observers are to try and guess the word as well as generate as many words as possible for what they are interpreting from the acting. As the observers call out words, record them on newsprint. (Even if the group guesses the "correct" word early, continue the brainstorm for a while, because the aim of this activity is to generate a list of vocabulary words.

3. Continue for two more rounds with the first observer group, holding up two more cards and recording the words generated from each round in different colors. After three rounds, switch so that the observers now become the actors and the actors become the observers. Repeat the process for three rounds alternating the color for each round of recorded vocabulary.

4. Once done, look at the list of words that were generated. First, clarify it the word being mimed was stated. If not, see if there are any words that are close to it. Ask the group to comment on what they observe or take from what they see. Ask:

   - Did you notice any connections or differences between words that were generated for the same feeling? What do these similarities and differences mean?
   - How did it feel to be "acting out" a feeling? What about the role of body language and feelings? Do we all show feelings in the same way?
   - What did you notice about "reading" feelings? Are their any things to be aware of regarding our perceptions about what other people might be feeling in real life situations?
   - Any other observations?

5. If it does not come up in the discussion, process the activity by explaining that when dealing with feelings, it is always wise to ask a person how or what they are feeling. It is easy to misread what someone might be feeling because of individual differences. Thus it is important to be careful about assumptions—two people could express the same feeling with very different words.

6. As a closing activity, have the participants stand in a circle. Ask participants to imagine that they are an "angry spark" moving through the airwaves. One at a time, ask them to make a movement that the spark might look like. Don't think too much! Just let the body speak! Ask participants to imagine that they are a "peaceful spark" moving around the circle. Again ask each member to make a movement that might demonstrate a peaceful spark.

Follow-Up Activities

Writing/Poetry

- Write a comedy about how silly or interesting people can look when they get angry.
- Write "through the voice of a specific emotion" or personify the feeling of an emotion itself (rather than writing about behaviors or situations connected to an emotion).
- Write a poem describing the many nuances of emotion that lead up to an "outburst."

Dance/Movement

- Create a choreographed piece from improvisations motivated by a specific feeling.
- Add words/poetry about an emotion to movement.

Drama/Theater

- Develop improvisations using an emotion as the backdrop or motivation (comedies or dramas).
- Research plays with characters who are angry. Perform anger excerpts as focus for repertory performance.
- Act or improvise "through an emotion itself," or personify the feeling of the emotion itself.

Music/Sound

- Develop music or sound pieces that actually reduce or calm aggression. This approach can inspire a whole exploration around the physiology of anger, and ways that sound can be used effectively to effect human physiology.
- Use anger as a motivation for exploring and studying cacophony and dissonance. Develop or construct ensemble pieces, or sections of pieces, using this concept. (This approach is particularly useful with "untrained" musicians.)
- Look for a variety of composers in different styles that exude a feeling in their music (music appreciation).

Visual Arts

- Share personal feelings about an emotion through drawing. For example, while the speaker is speaking, the listener free-associates and draws, cuts, sculpts, paints, or engages in any medium as a response to what the speaker is sharing. Art can be shared and discussed afterwards.
- Action painting can be a forum to physically and mentally express emotion. Have participants create action paintings that are based on different emotion words. Have students discuss how size, mark-making, and color are affected by the different emotions.

Media Literacy

- Create architectural environments that are designed to either increase frustration (because they are hard to move through) or reduce frustration (calming), as a way of studying about degrees of anger, and the effect of space on the human nervous system.
- Develop photographic essays that capture people when they are expressing particular emotions.

Understanding Anger

Objectives

This exercise will introduce the topic of anger. It is not intended to be a one-time experience, but instead a jumping-off point for further investigations or artistic expression. The aim of this activity is to introduce the concept and qualities of assertion as a replacement for aggression in the handling of conflicts. This activity is an expansion of concepts found in *Conflict Resolution in the Middle School: A Curriculum and Teaching Guide*, by William J. Kreidler. Cambridge, MA: Educators for Social Responsibility, 1994.

Time Frame

50 minutes

Materials

Newsprint

Masking Tape

Multi-colored Markers

Understanding Anger, Handout, **page 65**

Behaviors of Anger, Handout, **page 66**

Procedure

1. Ask the large group: *"What do you think of or picture when I say the word ANGER?"* Briefly, scan the group and elicit a cross section of responses (often you will get responses like: people yelling, injury, broken things, crying).

2. Once you've exposed the general feeling, say:

   "Anger is actually a normal and healthy emotion. When we feel angry it is usually a signal to us that something is not quite right in a relationship. Maybe some of our needs are not being met, or we don't feel supported, or we feel threatened in some way (are not feeling secure or safe). Also when we get angry, our bodies have a natural response that is very powerful and sometimes hard to control. These are some of the things we are going to talk about and learn in this activity."

3. Form three groups of about 4 to 7 participants. Provide each group with newsprint, three different colored markers and the Understanding Anger handout. Ask each group to select a scribe who will be recording for the group, and a reporter who will present what the group has recorded on the newsprint. Groups will have ten minutes to think about, discuss and record three areas relating to anger described in the handout. Review the handout.

4. After answering questions, ask the groups to begin a group discussion.

5. When time is up, find a "gallery" area in the room to place the newsprint reports. This can be an open wall area or a portion of the floor where the sheets can all be placed side-by-side. Ask each group's presenter to hang/place their reports next to one another, and ask each group to sit or stand near their report.
6. Give each group's presenter three minutes to report back to the entire group. Once all reports have been shared, ask the participants to look at the reports and to compare or contrast results.
7. Discuss the following with the entire group:
   - Why is it important to know what activates our anger?
   - Why is it important to understand what the signs of anger are in our bodies?
8. From the material gathered about "what people do" (actions or behaviors) when they are angry, make note of the three most common ways individuals handle angry situations. Refer to the Behaviors of Anger handout, and try to find examples on the newsprint of each of the behaviors indicated by circling them in a different color.
9. Discuss the following with the entire group of participants:
   - Why is it important to understand the difference between aggression and assertion?
   - How do you suppose an "assertive" person looks? (clear focus, calm, arms down and head straight)
   - How do you suppose an "assertive" person speaks? (in a calm and clear voice, even tones, deliberate but not pushy)
   - How do you suppose an "assertive" person stands or approaches the person they are being assertive with? (feet planted, stand tall, approach calmly and with a clear focus, look firm but friendly, not hostile)
   - Are there ways you can see yourself changing your approach from what you might not have known was aggressive to assertive?
   - What can you take from this exploration about learning to be assertive rather than aggressive?
10. Remind the group that:
   - Acting or speaking in a mean or hostile way is being AGGRESSIVE.
   - Acting or speaking in a strong or firm way is being ASSERTIVE.
   - Understanding how to be assertive instead of aggressive is an important step in learning to resolve conflicts without fighting.

Follow-Up Activities

Writing/Poetry

- Use journal entries focusing on personal situations to generate stories about anger, aggression and assertion.
- Write scripts that contrast aggressive and assertive dialogue.

Dance/Movement

- Use spatial relationships to explore and reinforce the difference between aggression and assertion.
- Practice the body language associated with assertion in mini-role plays. Add words/poetry about being assertive to body messages.

Drama/Theater

- Explore and contrast the differences in the ways people might act or speak when being aggressive and assertive.
- Practice the body language associated with assertion in mini-role plays. Add words/poetry about being assertive to body messages.
- Research plays with characters who practiced assertion.
- (More abstract) Act or improvise "through ASSERTION itself", or personify the feeling of ASSERTION itself (the self-empowerment and calm quality of it).

Music/Sound

- Relate aggression, avoidance or assertion to time, or metronome, and volume or timbre (blend) in ensemble playing. (E.g. Aggression = pushing the time, playing too fast or on top of it, playing to loud or in a way that does not blend. Avoidance = random or irregular time, not paying attention to blend, making or missing entrances that disturb the flow of the music. Assertion = being fully present in the music, time that moves in sync (metronomically), or volume and timbre that is sensitive to, or adjusted to achieving a blend.

Visual Arts

- Have students collaborate to create found-object totems, one reflecting an angry spirit, the other an assertive one. Have students discuss what objects they chose for each. Also have them discuss what care is given to the finish of the objects (leaving dirt versus polishing, leaving object "as is" versus repairing or re-using in a different way).

Media Literacy

- Develop radio shows or video essays that explore any aspect of anger, aggression, and assertion.
- Use current events as a springboard for analyzing anger and assertion.

HANDOUT

Understanding Anger

You will have about 10 minutes to think about, discuss and share together as a group the following three areas regarding **anger**. The scribe should record responses to each area in a different color, on the newsprint provided.

Signs

How do you know when you are angry? What are the physical feelings or cues you have in your body that indicate to you that you are frustrated, upset, or getting angry?

Activators

What stimulates or activates your anger? What types of issues or circumstances cause you to become angry?

Behaviors

What are some of the things people do when they are angry?

HANDOUT

Behaviors of Anger

How do we manage our anger?

Aggression

Externalized Aggression

Verbally, non-verbally, or physically threatening or attacking another person. Using force in a way that hurts another person or property.

Internalized Aggression

Depression or self-destructive behaviors: over-indulgence in substance, over-eating, over-sleeping, compulsive behaviors, self-denial, self "put-downs," and guilt.

Covert or Passive Aggression

Giving someone the "cold shoulder", sabotaging, withholding important information or feelings, being non-helpful or non-supportive, and possessing hidden agendas.

Avoidance

Acting as though nothing has happened or as if what's happened doesn't matter when it does. For example, someone insults you and you pretend that you didn't hear it, you change the subject, or laugh even though it hurts. Suppression of one's own anger can lead to self-destructive, compulsive behaviors or even illness.

Assertion

Letting the person know how you feel in a clear way, without attacking or intending to hurt or do damage. Express how you feel through "I-Messages":

"**I feel** (describe your own emotion) **when** (describe what happened) **because** (describe how what has happened has affected you)."

For example, if another person in your group keeps teasing and picking on you, you might say:

"I feel really upset when I get teased about my dancing because I put a lot of time into practice and it makes me not want to dance here anymore."

SECTION 6

Resources

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Partnerships with Community Organizations

A challenge faced by art organizations attempting to integrate conflict resolution into arts programs involves finding partners in the efforts to help youth. To develop and implement strong conflict resolution programs, art organizations should invite members of other youth-serving organizations to forge better partnerships, and to learn more about all efforts made to help youth in the community. Partners from recreational and juvenile institutions, charitable institutions like the YMCA or Catholic group homes, youth development organizations, personnel from school districts, mental health centers, and Head Start organizations, the state bar associations, and local community mediation centers are experienced in the teaching and practice of conflict resolution education.

If you are interested in developing a conflict resolution component for an arts program, another partnership you may also explore is with a local conflict resolution educator. They can lend their expertise in the conflict resolution field and help manage some of the questions that will inevitably occur once the program is running. You may contact any of the organizations below to find a conflict resolution facilitator in your area:

National Center for Conflict Resolution Education
424 South Second Street
Springfield, IL 67201
Phone: 217-523-7056
Fax: 217-523-7066
Email: info@nccre.org
URL: www.nccre.org

Association for Conflict Resolution
1527 New Hampshire Avenue, NW
Washington, D.C. 20036
Phone: 202-667-9700
Fax: 202-667-8629
E-mail: membership@crenet.org
URL: www.acresolution.org

National Association for Community Mediation
1527 New Hampshire Avenue, NW
Washington, DC 20036-1206
Phone: 202-667-9700
Fax: 202-667-8629
Email: nafcm@nafcm.org
URL: www.nafcm.org

Educators for Social Responsibility
23 Garden Street
Cambridge, MA 02138
Phone: 800-370-2515
Phone: 617-492-1764
Fax: 617-864-5164
Email: educators@esrnational.org
URL: www.esrnational.org

Environarts, Inc.
P.O. Box 2458
Tempe, AZ 85280
Phone: 480-774-9844
Fax: 480-858-9757
URL: www.environarts-inc.com

Community Boards
3130 24th Street
San Francisco, CA 94110
Phone: 415-920-3820
Fax: 415-626-0595
URL: www.communityboards.org

US Department of Justice Office of Community Dispute Resolution
810 7th Street, NW, Room 6125
Washington, DC 20531
Phone: 202-514-8827
Fax: 202-616-1159
URL: www.usdoj.gov/cdr

International Center for Cooperation and Conflict Resolution
Teachers College at Columbia University
525 West 120th Street
New York, NY 10027
Phone: 212-678-3402
Fax: 212-678-4048 (fax)
URL: www.tc.columbia.edu/iccr

Brunson Consulting
770 Benton Street, #3
Santa Clara, CA 95050
Phone/Fax: 408-247-2964
Email: brunsonconsulting@yahoo.com

Marc Steiner
P.O. Box 4744
Albuquerque, NM 87196
Phone/Fax: 505-256-1060
Email: steiner@cnsp.com

The Partnership for Conflict Resolution Education in the Arts

How have arts programs integrated the ART of Peacemaking training into their work with youth and the arts?

The following sites participated in the *Partnership for Conflict Resolution Education in the Arts-the Art in Peacemaking* workshops. They illustrate how arts programs are positively impacting the lives of youth and how they are strengthening their work with youth through conflict resolution education. This report was compiled in part by Phillip Bloomer, Richard Bodine and Donna Crawford.

Center for Modern Dance Education
Community Arts for Children At-Risk
Hackensack, New Jersey

How has conflict resolution education been integrated?

The attendees utilized the Group Problem-Solving model to re-think and re-commit to their summer program for "at-risk" youth. They developed a training program incorporating ideas about peaceful conflict resolution for program teachers, all new staff and volunteers working with the at-risk students in the program. Special emphasis was placed on tools for deescalating conflict. They have also used mediations during snack time discussions, theatrical re-enactment to highlight alternative outcomes, expression of aggression through movement studies and using "conflict word webs," a brainstorming technique linking related ideas about conflict, for discussions.

Langston Hughes Cultural Arts Center
Youth Arts Program
Seattle, Washington

How has conflict resolution education been integrated?

The Langston Hughes Cultural Arts Center initiated a program of conflict resolution training for youth using theater and acting techniques as the vehicle—some role-play scenarios and follow-up discussions of techniques for effective resolution. They also established a more open communication style within the program focusing on training both staff and youth to enable the exploration of feelings and the avoidance of blame fixing.

Chicago Department of Cultural Affairs
Gallery 37
Chicago, Illinois

How has conflict resolution education been integrated?

Gallery 37 has begun using the positive mirroring technique to de-escalate tense situations involving the youth employed throughout the program. In an effort to defuse and redirect disruptive behavior in the Summer Programs, behavior management training seminars using conflict resolution strategies were conducted with new teaching artists and a re-vamped incident report process now includes a mentoring component for the individuals whose behavior is cited. The curriculum behind the Gallery 37 programs has been changed to include a day which focuses on positive ways apprentice artists can interact with each other and ways for them to effectively manage their anger toward others.

Delaware Theatre Company
Children at Risk Program
Wilmington, Delaware

How has conflict resolution education been integrated?

Conflict resolution principles have become a basic component of the Delaware Theatre Company's artist/teacher training. Program participants view conflict and its resolution as a basic component of playwriting and have incorporated many techniques from the training workshop into the playwriting and acting program that serve the "at risk" youth. The techniques learned are also utilized on an informal basis by the DTC's administrative staff.

San Jose Repertory Theater
Red Ladder Theatre Company
San Jose, California

How has conflict resolution education been integrated?

The San Jose Repertory Theater incorporated conflict resolution techniques/information into their existing extensive adult training component of the program. Participants believed that much of their work is of a conflict resolution nature and felt the training reinforced their work.

Stopover Services of Newport County
Arts S.O.S.
Middletown, Rhode Island

How has conflict resolution education been integrated?

The staff utilizes conflict resolution techniques during the S. O. S. Weekly Playback Theater rehearsals to discuss the upcoming youth-focused workshops and presentations for the week. They feel they work better together as a result. They have also integrated conflict resolution activities into their arts program for youth and believe this to be the area where they have received the most benefit from the Art of Peacemaking workshop. They have presented a three month long conflict resolution workshop with each arts group. Arts S. O. S., an after-school arts program for high-risk youth, meets with four different groups once per month for delinquency prevention workshops. The training was reflected in the following monthly program themes:

- communication skills and the conflict escalator,
- peacemaking,
- the "how to" of negotiation (in response to the direct requests of the high-risk youth with whom they work).

Boys and Girls Clubs of Metro Atlanta
Youth Art Connection
Atlanta, Georgia

How has conflict resolution education been integrated?

The Youth Art Connection has initiated a special arts project that devotes equal time to learning artmaking and conflict resolution skills. They have also benefited from the expertise of a youth advocate who was trained in the partnership working with one of their programs targeted for girls. Additionally, several of the individual partnering Boys & Girls Clubs whose administrators/coordinators participated in the Art of Peacemaking workshop are implementing conflict resolution classes or training peer mediators at their club sites.

Arizona Commission on the Arts
A.P.P.L.E. Core Program
Phoenix, Arizona

How has conflict resolution education been integrated?

A follow-up session was conducted at the Roster Artist Symposium to further explore the efficacy of conflict resolution in the A.P.P.L.E. program. There are additional follow-up plans targeted toward teaching CR skills to youth participants in the program. The staff who attended the initial workshop report that they make considerable use of the communication skills learned, especially the active listening strategies, and the conflict de-escalation training in anger management. Many of the attendees also reported that the negotiation training was useful in working with

individuals who were disrupting program activities. Many found the group problem-solving process quite useful as a process for involving youth in the planning of group program activities. The process diminished disruption and arguments and allowed for more significant participation by more members of the group—that is it seemed to counteract the tendency of a few to dominate discussion and determine group direction.

Illusion Theater
Peer Education Program
Minneapolis, Minnesota

How has conflict resolution education been integrated?

Staff members have used many of the skills and exercises in their Peer Education Program in which they work with youth. Although they were already using some conflict resolution materials in that program, they gained many new tools from the Art in Peacemaking workshop. They report using exercises and training especially in the scenes/modeling from their Prevention Plays.

ShenanArts Inc.
Growing Stages Theatre for Youth
Staunton, Virginia

How has conflict resolution education been integrated?

ShenanArts has developed two programs focused on conflict resolution and peace-making through the community:

- **Peacemakers' Theatre:** The Theatre is a ten-week workshop program conducted with three Augusta County High School groups. The schools developed three short one-act pieces on Conflict Resolution using conflict resolution and transformation as the core of improvisational explorations. The pieces were based on actual incidents at each high school, and performed together as an evening of theatre for the public in March 2001. The program is scheduled to continue and expand.
- **Silence the Violence:** This program was commissioned by the United Way of Harrisonburg/Rockingham County to develop a 50-minute touring piece on the prevention of violence in the community. The finished script has been mounted in a touring production by youth for the community.

Lane Arts Council
YouthArts
Eugene, Oregon

How has conflict resolution education been integrated?

The Art of Peacemaking materials and training experience have been a valued and adaptable training development resource. The YouthArts program coordinators have infused effective communication and community building concepts, techniques, and activities into a range of six artist, youth, partner and broader community workshops held over the past two years. Activities that build skills in effective communication and lead to cooperative problem-solving have been especially beneficial to the artists and teen-team assistants working in the ArtConnection summer programs in twelve of the rural Lane County communities. Our ArtsConnection partners have reported experiencing smoother operations and better working relationships among the artists and teen-team summer staff. YouthArts coordinators have also incorporated Art of Peacemaking strategies and techniques in their work with community partners to collaboratively manage programming and develop resources. This has been useful in nurturing effective and mutually respectful working relationships that are essential to their goal of positively impacting youth through the arts.

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"Youth Arts Tool Kit" is a teaching tool for arts, education, social service, and juvenile justice agencies in designing effective arts programs developed from a review of best practices around the country. There is an interactive Web site that provides information on available technical assistance programs and allows for shared experiences. It can be ordered by calling 800-321-4510, or visiting the Americans for the Arts website:www.artsusa.org.

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